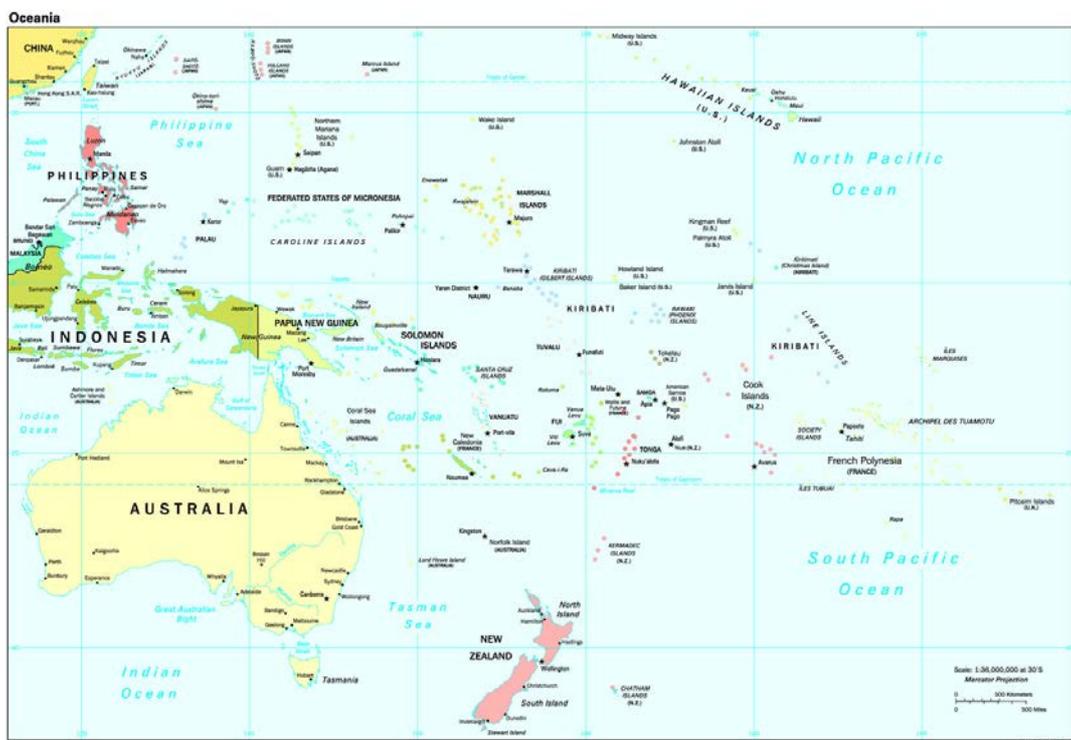


World Craft Council Asia Pacific Region South Pacific Report

Vice Presidents, Lindy Joubert and Dr. Kevin Murray

The South Pacific sub-region covers an area more than 9,000 kilometres wide, from the west coast of Australia to the Cook Islands. It contains the large land masses of Australia, New Zealand and Papua New Guinea, along with a myriad of islands in Melanesia and Polynesia. Though part of the Asia Pacific region, it has strong cultural differences related to its mix of British settler and indigenous cultures. However, due to strong migration, particularly from India and China, our countries are taking on more Asian characteristics.



The Pacific

A brief overview

New Zealand

Weekend workshops were held in August at the The Dowse Art Museum, 45 Laings Rd, Lower Hutt with Michel Tuffery and Flox bringing together the creative processes of traditional wood blocking, with contemporary stencil cutting and spray painting. Both leaders in their crafts, they worked with participants towards a finished range of A3 mixed media prints, exploring the processes of chisel relief printing, use of ink and the press, registration and reduction printing, stencil cutting and spraying techniques.

Whakarewarewa, The Living Maori Village



Nestled amongst a geothermal wonderland sits the Living Maori Village of TeWhakarewarewa. The unique architectural crafted buildings, the wood carvings and woven clothing can be enjoyed beside geothermal pools, erupting geysers and bubbling mud pools. Guided tours talk of Maori culture, history and traditions that have been passed down through generations.

The richness of their crafts can be seen in harmony with the melodious sounds of TePakira Cultural performers as they serenade you with songs and dance from their people, including the world famous “Haka”.

New Zealand Arts & Crafts

The World of WearableArt™ Gallery in Nelson showcases the full force of Kiwi creativity in the garment collection from the annual Brancott Estate World of WearableArt™ Awards Show. Many studios offer visitors the opportunity to try weaving – for example, at TePuia in Rotorua – or carving; Hokitika on the West

Coast is renowned for jade carving workshops. There are good art and craft trails in Kerikeri and Nelson, but for a comprehensive list, visit www.arttrails.co.nz.

Maori & Pacific Treasures

Weaving and carving in wood, bone and greenstone are important Maori traditions. Examples of taonga Maori (Maori treasures) can be seen at museums and galleries around the country.



Auckland Museum is home to He Taonga Maori, the Maori Treasures Gallery, and displaying over 2,000 pieces – including the last great, magnificently carved Maori war canoe used in battle. Wellington Te Papa Tongarewa is New Zealand's national museum. It contains a marae and works with iwi (tribal groups) to curate a changing exhibition programme of taonga.

Waiwhetu- At the settlement of Waiwhetu in Lower Hutt, artists-in-residence practise their crafts.

Hokitika is dubbed the greenstone capital of New Zealand, Hokitika showcases jade shops and artists' studios where you can join workshops to make your own artworks!

Cook Islands

TIVAEVAE/TIVAIVAI

Tivaevae (also spelled "tivaivai) means to stitch or sew and in essence, it's the art of making magnificent patchwork bed covers. Islanders also apply similar skills to producing stunning cushion covers. Cook Islands women often describe the work as "something from the heart".



RITO HATS



Any Sunday on any of the Cook Islands, you can expect to see some of the finest hats in the world, adorning the heads of women on their way to church. Rito (pronounced ree-toe) hats are justly prized and come out also for special occasions such as baptisms and weddings. The home of rito hat making is the Northern group island of Penrhyn.

Once a year, usually at the end of November, Atiu's village or church women's groups (vainetini) exhibit their tivaivais and related textile works. Participating in those shows is an honour. Atiutivaivais are also exhibited annually at the National Museum on Rarotonga and have been shown in museums and galleries abroad.

Papua New Guinea

MASKS & TUMBUANS

MASKS in Papua New Guinea cultures serve a variety of spiritual, cultural and decorative purposes. 90% of the masks available for sale in PNG are from the Sepik region, where the production and use of masks is an important part of traditional culture.

Ancestral masks represent deceased ancestors while spirit masks embody tribal spirits. Ancestral and spirit masks are not designed to be "worn" but are mounted in men's houses, spirit houses and other locations of importance. Gable masks (usually woven from cane) are mounted on house gables to protect the

occupants from marauding spirits. Dance masks (and tumbuans) on the other hand are used functionally as accessories in traditional dancing and performances of cultural rites. Woven yam masks are used to decorate large yams unearthed during harvest.



A TUMBUAN is a body mask which may cover the head, shoulders, and torso. Most tumbuans are woven from cane, grass, leaves, sago spathe or fashioned from light wood, bark or tapa attached to a frame. Tumbuans represent spirits, and are worn during traditional dances or cultural rites. No two masks or tumbuans can ever be exactly the same. Each is crafted by a different artist, representing a different ancestor or spirit, and is therefore unique.

BASKETS and BILUMS

Weaving of baskets and bilums has been a common craft in PNG for hundreds of years, due to the usefulness of these items and the easy availability of weaving materials from the "bush".



Baskets made of plant fibres have traditionally functioned as containers for carrying and storing food from the gardens. Due to the easy availability of raw

materials, in the past baskets were roughly and loosely woven and replaced when they became rotten or damaged.

Over the past 50 years the demands of urban dwellers for quality, long-lasting housewares has seen the development of more refined basketry. The most skilled form of basket-weaving seen in Papua New Guinea today is the tightly woven "Buka-ware" which originated in the Bougainville area and uses all natural materials. This style of basketry was later adopted by Highlands handcrafters and accordingly these items are also now commonly known as "Mendi baskets" (named after a town in the Highlands). This genre includes carry baskets, serving trays and heatproof table mats (see picture).

Bilums (carrying bags – see picture) were traditionally woven from natural twine rolled from dried plant fibres. They were un-dyed and used mainly for carrying loads in the village, including firewood, vegetables and children. Traditional style bilums are tied at the two ends and mounted on the forehead with the bilum hanging behind.

'Paigatasa'- great initiative in PNG ... you can visit the Paiga shop and purchase bilums on line. Bilums are intricately patterned and woven bags making the most of anything that can be woven - grasses, synthetic cottons, nylon fishing line - and are used for carrying things to market, around town, and even for carrying babies. <http://www.paiga.com.au/index.php?pageid=1838> Paul van Reyk can be found occasionally at Newtown Markets selling Paiga bilum to raise funds for the PNG villages.

Australia

News

The World Crafts Council – Australia

World Crafts Council – Australia was established in 2015 and aims to connect state-based organisations through social media and to communicate with the band of grass-roots crafts artisans to reflect the culture of Australian crafts.

World Crafts Council – Australia is the national entity representing Australia in the World Crafts Council. Australia is a member of the South Pacific sub-region, which is part of World Crafts Council Asia Pacific.

The World Crafts Council continues to play a positive role in Australia. It provides many opportunities to attend its exhibitions, workshops and conference. The Asia Pacific network in particular gives Australia privileged access to the leading craft organisations in our growing region.

While craft is an important part of cultural life in the Pacific islands, it has not been developed through trade in the same way as occurred in many Asian countries. In Australia, traditional Aboriginal lifestyles were more focused on spiritual ceremony, rather than temples or palaces. Their crafts are related to

practical functions like hunting and gathering. In recent times, many Aboriginal designers have emerged who interpret traditional patterns into craft product.

Much craft in settler Australia and New Zealand is similar to that in Europe and North America. It consists of studio practice for producing original art works for sale in galleries. The emphasis is on individual creativity, rather than following tradition. It is hard to apply a common standard of excellence across this kind of practice.

There are hundreds of craft organisations in Australia. The most significant are the state-based organisations that promote the work of local artists. The Federal Government de-funded the national platform of Craft Australia in 2011, partly because its activities had been eclipsed by the state equivalents. In lieu of this, the National Association of the Visual Arts had been charged with fulfilling the National Craft Initiative, which was to chart a course to the future for the sector. A report was produced that outlined the breadth of the sector and the excellent work done by the organisations. This culminated in the conference *Parallels* at the National Gallery of Victoria in September 2015.

But many in the craft sector were unhappy with the way the future was presumed as following collectible design, which champions the fashion conscious designer above the skilled craftsperson. Earlier in the year, the World Crafts Council – Australia had been constituted to fill the gap as a national platform, under the Presidency of Living Treasure, Marian Hosking. An alternative symposium was held titled *Craft: The Australian Story* where a booked-out audience called for a stronger craft voice. This culminated in the crowd-funding launch for the new online magazine *Garland: The Stories Behind What We Make*. The magazine reached its funding target within four days.

Both National Association of the Visual Arts and the Australian Design Centre (previously *Object*) lost their Federal Government funding earlier this year. The World Craft Council – Australia fills the gap through its *Garland* magazine by working in partnership with the craft organisations in each state to share stories of craftspersons in their region. It attempts to promote the World Crafts Council – Asia Pacific by covering flagship projects such as the *Tree of Life* exhibition.



The first issue was launched at the Cheongju International Craft Biennale in October 2015 and included articles about crafts in South Korea, those inspired by Korean crafts and Korean craftspersons working in other countries. It was a good example of interconnectedness through craft in our region. The second issue was linked to the Adelaide Biennial and features the activities of the two craft organisations, JamFactory Craft & Design Centre and Guildhouse. The third issue connected with the Cairns Indigenous Craft Fair and concerned particularly the Aboriginal crafts in northern Queensland.



A major project for the World Crafts Council – Australia is a craft mapping of the nation. This has not been attempted before and will finally provide a directly of the hundreds of craft associations in the country. It will provide a powerful expression of the breadth of craft throughout the wide continent.

Code of Practice for Partnerships in Craft & Design

The Code of Practice for Partnerships in Craft & Design has been developed by Kevin Murray and RMIT University to encourage ethical relations between developers and producers. With increasing access to global communication, there are increasing opportunities for partnership between village artisans and urban designers. Yet given the differences in education and capital, producers are vulnerable to exploitation. Designers too may also be treated with suspicion. The Code of Practice for Partnerships in Craft & Design was developed over three years of workshops, roundtables and forums between Australia and India as part of the Sangam Project. See www.sangamproject.net for more details.

A New Beginning

'Craft – The Australian Story' symposium was held at the National Gallery of Victoria. We were deeply moved by the commitment shown to a strong craft voice in Australia.





This report will briefly report on a sample of activities of the Australian Craft & Design Organisations which are:

artisan, (QLD)
Australian Tapestry Workshop
Canberra Glassworks, (ACT)
Central Craft, (NT)
Craft, (VIC)
Craft ACT: Craft and Design Centre, (ACT)
Design Tasmania, (TAS)
Form – Building a state of creativity, (WA)
National Association of the Visual Arts (NSW)
National Craft Initiative
Guildhouse, (SA)
JamFactory, (SA)
Object: Australian Design Centre (NSW)
Sturt ~ Australian Contemporary Craft and Design, (NSW)
tactileARTS, (NT)

News from the WCC-Australia team.

Potters helping potters in Nepal

Jane Sawyer, Slow Clay, with her team of ardent supporters held an exhibition of donated ceramics to support a potters' village in Nepal. Months of work resulted in a superb evening of food, song and the opportunity to buy a host of beautiful ceramics. A large sum was raised that went directly to support the Nepalese potters' community.



Marian Hosking WCC-Australia President is exhibiting in INTERCHANGE 31
March - May 14th 2016

In 2015 Bilk Gallery hosted a wonderful exhibition of Contemporary Thai jewellers from ATTA Gallery, Thailand's only contemporary jewellery gallery. In 2016 we are delight be reciprocating and travelling to Atta Gallery an exhibition of selected Australian jewelers from Bilk's impressive stable of artists. This collaborative interchange has not only an exciting opportunity for cultural exchange but also a way of opening up a broader discussion of approaches to making, materials and concepts.

Marian Hosking's affinity with the Australian landscape is poetically captured in her beautiful and endless inspiring jewellery. Pieces are often cast directly from the landscape, or skilfully rendered into brooches, rings and neckpieces. Other Australian jewelers in the show include Carlier Makigawa. Aitken-Kuhnen's passion and thoughtful understanding of place. Johannes Kuhnen - Kuhnen is well known for his bright geometric constructions using anodised aluminium and titanium and Mark Vaarwerk affectionately known as the plastics man to name a few.

Threads of Change' -Empowered women from anywhere in the world can do something with their own hands and donate it to be sold to empower other women. Bronwyn Latif, resident in India, pictured here in the pink hat, has organized women from many parts of the world to create extraordinary beanies and tea cosies for a forthcoming exhibition to be held in Australia. At The University of Melbourne in 2017, to be curated by Bronwyn Latif and Lindy Joubert



A brief overview of activities across the states of Australia:

Queensland

February 2016

Jeweller Elizabeth Shaw and fashion and textile designer Alice Payne, held a talk and exhibition in February 2016 on the nature of deconstruction and reconstruction in contemporary craft and design. The reconstruction, reuse or recontextualisation of objects is important to both Elizabeth's and Alice's works. Shaw prioritises recycled materials and reuse of found objects in her jewellery pieces as a way to examine societal and cultural values and the meanings we associate with objects of material culture. On the other hand, Alice uses technical approaches to design for disassembly and modularity as a way to re-configure and transform the way we use and relate to fashion garments.



Feature image: Alice Payne, Vest: Jade and pink silk organza, 2015. Silk organza and merino wool.

Northern Territory

<http://munupiar.com>

Munupi Arts & Crafts Association is located along Melville Islands north-western coastline at Pirlangimpi (Garden Point) and is the most recently formed art centre on the Tiwi Islands. In 1990 the Yikikini Women's Centre and Pirlangimpi Pottery were incorporated under the name Munupi Arts and Crafts Association giving local artists an opportunity to proudly celebrate Tiwi culture through both traditional and contemporary mediums.

For 25 years Munupi Art has been a vital meeting place for the Tiwi people of the Pirlangimpi community for employment, cultural pride and well being.

Munupi Art is wholly i<http://munupiar.com>

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South Australia

Jam Factory at seppeltsfieldjamfactory.com.au

Celebrating tomorrow's talent the 2016 annual exhibition of work by JamFactory Associates showcases future directions in glass, metal and furniture design. Featuring Rhys Cooper, Nicholas Fuller, Angela Giuliani, Andrej Larson, Sylvia Nevistic, Kate Nixon, Stephen Roy, Drew Spangenberg and DavideSpinoni.

Gallery One

19 February - 24 April

Lola Greeno: Cultural Jewels

Lola Greeno is an internationally respected Indigenous artist and one of only a handful of Tasmanian Aboriginal women practising the art of shell stringing. The themes of the exhibition, which features natural materials such as Echidna quill, kelp, feather, rare Marieener shell and bone, are strongly woven around the traditions of her island home. This is shown alongside more contemporary sculptural works, her response to concerns for the environmental and the cultural and familial future of shell stringing in northern Tasmania.



Gallery Two

Lovers of Neptune's Cabinet . 19 February - 24 April 2016

In 1720 six Dutch shell collectors met once a month to share their love of shells. They called themselves the 'Lovers of Neptune's Cabinet' and according to scholar Henry E. Coomans, their small group was the first conchological society. In a tribute to this coterie of shell lovers, and as a complement to the exhibition Lola Greeno: Cultural Jewels, 2016 Adelaide Biennial of Australian Art artists selected are exhibiting work inspired by the world of the shell.



Ceramics Studio

The Jam Factory ceramics studio specialises in the design and production of tableware and other functional ceramics, as part of our own product range and as bespoke commissions for restaurants and other clients, utilising a range of production techniques. In addition, the studio offers a range of short-course teaching options, as well as facilitating workshops and commissions to the wider public.



Glass Studio

The core of the Studio is its training-through-production program which provides practical, vocational training orientated around design and production of glass objects.

Associates create their own production works while continually experimenting and developing work for exhibition.



Furniture Design Studio

The Studio embraces a broad range of craft and design practice, incorporating commission design and production ranging from small-scale production of furniture and objects to site-specific artwork for public and private spaces and custom interior fit outs.

With a focus on development of individual furniture ranges and exhibition pieces, the Studio is a place where exploration of materials, ideas and process leads to 3 Dimensional reality.



Metal Design Studio

Supporting projects that range from the intimate scale and personal associations of jewellery, to domestic interior objects, through to architectural scale public art and design works, the studio draws on a fund of specialist craft skill knowledge, matched with an in-house technical manufacturing capacity and a network of local industry contacts.

Regular exhibitions, national and international artist-residencies and visits provide creative inspiration and encourage exchanges of knowledge, ideas and experience.

For further information on JamFactory and its Associate Program contact Christian Hall Creative Director, Metal Design Studio or view our Associate Program Info Page

christian.hall@jamfactory.com.au



Guildhouse South Australia

Since 2010 Guildhouse has developed and delivered a workshop program that links culturally and linguistically diverse craftspeople from emerging communities (primarily refugees) with South Australian artists and members of the broader community.

The program provides opportunities for members of emerging communities to reconnect with the crafts pertaining to their cultural heritage, and also offers a range of professional development services to culturally and linguistically diverse craftspeople.

Each course offers participants an in-depth opportunity to learn new skills and to develop an understanding and appreciation of unique cultural practice.

Local government, organisations and other groups interested in the delivery of a Traditional Craft Skills Workshop in their community should contact Guildhouse for details and costings of workshop packages. An iEvents

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Tasmania

The [Design Tasmania](#) Award has encouraged and supported local designers for 9 years, enabling designers and makers to challenge the boundaries of creativity and innovation, refining concepts that can be made into production ready objects and follow them through to the final stages to market.



The Top Ten selected artisans representing the talented hand crafted makers in the state was on display at the Design Tasmania Center, Launceston. Design Tasmania and Hawthorn Football Club partnered to encourage Tasmanian makers to understand the future direction for design. Issues of sustainability, materials and the threat of diminishing supply and the need for smaller, smart design is the essence of its survival.

New South Wales

Craft at the Rocks

The Society of Arts and Crafts of NSW has its gallery, Craft NSW, in the historic, heritage listed old Coroner's Court at 104 George Street, The Rocks, Sydney. Here they market unique Australian art and craft.



Jane Hinde, painted silk scarf Gaspar del Rey leather mask Greg Sugden, ceramic hanging

meet the craftmakers

members make the contemporary Australian craft they market. They are also the friendly staff who will assist you when shopping at our gallery, Craft NSW.

Australian craft gallery

For that special handmade gift or souvenir of your visit to Sydney, you'll find them a short distance from the corners of Hickson Road and Playfair Street.



Liz Calnan, woven wrap

Greg Sugden, ceramic teapot

Helen Wilder, w
